

THE YOUTH OF THE NATION CALLS FOR A CLEAN SCREEN

Recent Photoplays Have Stronger Appeal Than Unusual Ones, Says Movie Magnate's Son

By EUGENE ZUKOR

I believe I am the average boy of my years. I am quite certain that I have the average impulses, thoughts and feelings of one just this side of the Atlantic.

And in expressing a plea for cleaner and more wholesome motion pictures I believe I am voicing the desire of all the representative citizens of the American land of youth.

The human mind is, after all, a gallery of pictures where through the medium of the eye and secondarily through the other senses, good and injurious impressions are registered.

Every thought, sensation or experience is impressed upon the mind in the form of a picture. It is therefore obvious that motion pictures, representing a direct line of communication between the minds of their creators and those of their beholders, can become a powerful agency for the recording of wholesome or evil mental impressions.

Admittedly the motion picture has been an invaluable service in ridding the minds of the "penny-dreadfuls" and "dime novels," still they are sadly at fault as long as the very few film producers, who are putting out the latter kind of pictures, are permitted to do so.

Perhaps had judgment comes nearer to the truth, for I have read statements by these men in which they said that they were giving the public what it wants. I believe that the public does want trash. Certainly the younger generations do not, and I hate to think that the majority of people are so morally weak that they enjoy bad films more than decent clean pictures.

The fact that the men who are prospering more than those of these are prospering more than those who persist in making disgusting pictures proves to me that my good opinion of the public is right, and that judgment is wrong.

Of course, nobody would expect movie-makers to give up making films for a profit and spend all their time in inspiring the youth and growing generations to great deeds and lofty aims by selling out films that merely taught lessons if they were compelled to do so at a loss of time and money.

But it seems to me that there are lots of comedies and dramas that carry the thought of courage, self-sacrifice and the other high ideals which can be put into screen form by those men who now devote themselves to making vile pictures, and that it can be done at a profit by them.

So there is no excuse for continuing to make evil films, because they admittedly have a powerful influence for bad on the youth of the nation because of their direct appeal to the eye; because they are not demanded by the majority of the people; because films of the better type have proved to be more profitable to the producers.

The more quickly these few misguided manufacturers recognize these facts and devote their time to the making of the high-grade films, the better for them and for us.

THE PHOTOPLAY-MAN-ABOUT-TOWN

Every Saturday the EVENING LEADER'S Photoplay Man-About-Town will chat about the local theatres, the management and the attractions they present. For the complete and accurate program of the coming week see the Photoplay Chart in Monday's EVENING LEADER.

It is a treat to visit the Locust, West Philadelphia's classic photoplay theatre, for its beauty of exterior and interior has long been the topic of conversation by its patrons. The large booth for the sale of tickets and the entrance present a fine appearance, while the plush draperies just inside the doorway serve to keep out the bright glare from the hundreds of electric lights on the outside.

The immediate change in temperature is due to the electric fans on the side walls, the special ventilators, exhaust fans and the electric fans on the side walls, the special ventilators, exhaust fans and the electric fans on the side walls.

As one patron said, "I come here for the wonderful organ music as well as the pictures," which just about describes what splendid accompaniment is furnished with them. A new xylophone attachment has been recently added, making the reproduction of any instrument now a reality.

The neatly dressed ushers tell the waiting patrons just where seats are to be found instead of allowing them to wander down the aisles, annoying those seated while looking for vacant seats, as in some theatres. When the ladies leave they find mirrors hung in convenient places for their use, as well as small tables with the following week's program upon them. The strict refinement about the whole place is due to the personal attention given to the Locust by Eugene and Fred Felt, managers and owners.

Admirers of Geraldine Farrar who have not as yet witnessed her work in "Temptation" will have an opportunity of doing so on Monday next at the Rialto Theatre.

The Princess presents Gladys Hansen in "The Heavens" next Monday. This play has but three characters.

It seems almost unbelievable that a star known on the screen since her previous performance upon the screen time after time, but Mary Pickford's appearance in "The Eternal Grind" which is the feature at the

Painters are finishing the exterior of the Cedar.

"The Patrons," an ancient literary society, visited the 64th last Wednesday to see this modern house.

Wednesday is the popular night at the Logan Auditorium, for it is then that the useful souvenirs are distributed to the ladies. The success of the special Saturday matinee for children is such as to attract managers of other theatres to watch the results.

"The Floorwalker" the first of the new Mutual Chaplins, will be shown all week at the Victoria. The material which Chaplin gathered in a certain big New York department store while he was in the East is condensed into a play of 15 minutes. The script is from the pen of Vincent Bryan, who utilizes the material and ideas which Chaplin boards in his mental "trick bag."

A new Wild West drama, full of big scenes and intense suspense, is "His Majesty" coming to the Logan Auditorium on Monday. There is a Western town in the story that bears the title name and the hero of the frontier. "Hot at the hinges of hell," William S. Hart is the hero of the story.

Allen G. Snyder and Walter C. Mitchler have purchased the Logan Theatre and are planning many modern "improvements" for the future. Their policy of showing features for two days is meeting with success and gives those unable to attend the first showing a chance to see it on the second day.

John Barrymore, who appears at the Belmont on Monday, has had his most successful cut in in order to portray a character in "Justice," a drama in New York.

STARS OF BOTH HEMISPHERES OF THE AMUSEMENT WORLD ON THEIR MORE OR LESS LEISURELY OCCASIONS



ONE SILK STOCKING! Lilla Campbell, of "A Pair of Silk Stockings," at the Adelphi, takes a stroll down Broad street.

Ruby Theatre on Monday next, has been pronounced her greatest endeavor.

On Monday and Tuesday the Regent will present for the first time Florence Lawrence in "Elusive Isabel," a story by Jacques Futrelle. In the cast surrounding Miss Lawrence will be William Welsh, Sydney Bracy and Harry Mularde. The play was produced under the direction of Stuart Paton.

Mrs. Lewis McCord, the character woman of the Laaky Company, will be seen in support of Victor Moore and Anita King in "The Race" at the Germantown on Tuesday. "The Race" is founded upon Miss King's recent transcontinental motor trip. Also in support of the two artists is Horace B. Carpenter.

Bertha Kalich has played speaking parts in six different languages. Now she will be a screen star, and it will not make any difference what language she speaks. The Baltimore will show her in "Slander" next Friday.

Sydney Mason, leading man for Miss Marguerite Courtot in "Feathertop," the Mutual must-see, de luxe edition, at the Broad Street Casino on Thursday, has the part of a florist's assistant.

Margaret Gibson, a popular little favorite, is to be seen in a number of short length features to be released by the Mutual. First of these will be shown at the 52d next Tuesday and is called "The Hidden Law."

The photoplay adaptation of Hall Caine's novel, "The Bondman," was made by Louise Kerner and is to be released by the Mutual. First of these will be shown at the 52d next Tuesday and is called "The Hidden Law."

The Bluebird people have made what they term a "real discovery" in Maude George, who will be seen as the Countess Olga Imani in "The Gay Lord-Waring" at the Overbrook Theatre on Friday, supported by J. W. Wren, Kerrigan, Miss George was a member of the Burbank Stock Company in Los Angeles.

Mary Pickford as an Italian boy! The delightful little Japanese Cho-Cho-San in "Madame Butterfly" has shed her sandals and her kimono for the tough boots and corduroys of the Italian peasant, "Poor Little Peppina," by Kate Jordan, will be the Paramount attraction at the Sherwood on Wednesday.

"The House of Superiority" has been justly applied to the newly decorated and modernized Belmont Theatre in Kensington. Owned by J. G. Goodstein and managed by W. Jones, it promises to become one of the popular places of this section.

Every feature in the program for next week at the Lafayette will be headed by a woman star.

The Iris has a varied bill for next week, composed of stage and screen stars in feature plays.

The Leader shows "The Heart of Paula," with Lenore Ulrich in the leading role, next Monday and Tuesday.

Anna Lehr, star of "Civilization's Child," at the Franklin on Wednesday, is a resident of Philadelphia.

Workmen are installing the Choralcello at the Tioga. It will be played for the first time Monday, May 22.

Triangle, Paramount, Metro and World and others are the makes of pictures now shown at the Globe.

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ALIEN SOULS Yet favorites of the American screen for all that, they are Sussee Hayakawa and his wife, Tsuree Aaki, who come to the Stanley next week in "Alien Souls," the new Lasky-Paramount feature, which deals with the Kipling-like question of "The East is the East and the West is the West."



GUESS WHO! Marvel of marvels! This dapper young camera man is the one and only Charlie Chaplin. Next week he will spread his humorous countenance over the screens of the Palace, Victoria, Locust and Germantown Theatres, in his first Mutual release, "The Floorwalker."



NOT AN ADVERTISEMENT! Not even for "Town Topics." This is merely Mary Lavarre, of the Winter Garden, who comes to the Lyric Monday, demonstrating her sensible method of battling with Boreas.

ing black and white dresses, Miss Tinscher is a gifted model, and designs all of her own wardrobe. She is the girl who made famous the black-and-white dress creations that have been copied so widely by New York couturiers. Mr. De Wolf Hopper is in the leading role.

The special season of photoplays will begin next Monday at the Knickerbocker.

week at the Alhambra, where Lenore Ulrich will appear in "The Heart of Paula" and the first South Philadelphia appearance of Chaplin in "The Floorwalker," his latest comedy, will occur. The last three days will be devoted to the screening of "Molly Make-Believe," with Marguerite Clark in the role of Molly. There will also be a number of acts of vaudeville.

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traction for Monday. It is "The Fighting Germans," a motion picture showing marching and fighting scenes of the Austro-German drive through Russian Poland during the present European war. The picture shows hand-to-hand fighting, war in the trenches, destruction of big guns and fortresses. Explosion of shells is vividly portrayed.

THE EASY JOB OF WRITING A NOVEL

Continued from Page One moved before your eyes during rehearsal (if it ever comes to that), your protests notwithstanding—and when you have suffered this indignity you will never write another play or, if you do, you will disappear first for some years while you learn how to write one. Or you may write books instead.

To remember that the written word and the word to be spoken are diametrically opposed is the playwright's first lesson, and his hardest. It concerns the novelist so infinitely less. Stage dialogue, prominently must be lifelike and vivid. In a book you may explain; you may ramble down attractive little by-paths. In a play you may not. You must stick to the point. You must write words that can be acted, not read; you must be crisp, sharp, definite and compress your meaning; you must give the actor material. He is the mortar that cements the bricks in your wall. You cannot and must not be your own unfettered self; whereas, in your book your fetters are of another quality, and of a more elastic kind.

Thus it works out that I, who am the idle sluggard and not the active insect, admit the fact gracefully and prefer to come with words set in a delightful proportion—if my talents permit.

Prominent Photoplay Presentations

The Stanley Booking Company THE following theatres obtain their pictures through the STANLEY Booking Company, which is a guarantee of early showing of the finest production. Ask for the program of the STANLEY BOOKING COMPANY.

How a Printing Shop Gave Bert Leslie His Start

Bert Leslie, chief comedian and stage expert of the latest \$150,000 musical revue, "Town Topics," which will be presented at the Lyric Theatre the week of May 15, was once a newspaper printer in Chicago, his home, and he is proud of it, too. He learned the printing trade in the composing room of the Chicago Daily News, where he began by emptying the "pi box" and making himself generally useful.

PHILADELPHIA'S THEATRICAL SEASON

Continued from Page One however, and a thing whose virtue can't be questioned. It was scenery. Good scenery, imaginative scenery, inspiring scenery—we had lots of it. "Androcles and the Lion" showed what England could do for Granville Barker. "The Man Who Married a Dumb Wife" introduced America's most talented young stage artist, Robert E. Jones. "Through the Ages" is showing us the interesting work of Witold Gordon, some of which appears on page 1. Musical comedy did as well with Robert McQuinn's charmingly mannered work in "Stop! Look! Listen!" and "Watch Your Step" and with Joseph Urban's rich and vivid designs for "Around the Map" and "The Follies." The Boston Opera Company brought more of his work. But it was the Ballet Russe that outshone all in the brilliance and pungency of Bakst, Golovine and the others who matched the Russian's stirring music and dancing with settings as exhilarating.

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